

	Presenter	Title	Abstract
1.	Akanksha Mehta	Love, Care, and Healing in an anti-Racist Occupation	In 2019, Black and PoC students led a five-month long anti-racist occupation at the institution where I teach. Goldsmiths Anti-Racist Occupation (GARA), a collective of students, (few) staff, and community activists in South-East London, emerged as a movement against institutional racism and everyday violence that grounded itself in a transnational feminist, queer, anti-capitalist, disability justice, decolonial praxis. Occupying a key building on campus from March-July 2019, GARA had twelve demands that connected community, university, and transnational struggles. Knowing deeply that colonial institutions could not be 'reformed', we in GARA, focussed on making the university 'a little bit more survivable' for Black and PoC students (and staff) and on creating our own intentional spaces/worlds of radical pedagogy, (un)learning, teaching, creating, and study that were grounded in transnational BIPOC feminist epistemologies and cosmologies. In this paper, I explore love, care, and healing in these spaces and in the occupation and movement itself. I argue that GARA's politics, rituals, and practices of community and collective care, decolonial love and accountability, and feminist healing and restoration show us both - the complicated and often invisibilised fabric of everyday work and labour that make a movement as well as the necessity of transnational love, care, and healing as praxis for anti-racist organising, imagining, and survival.
2	Azille Coetzee, Bibi Burger	The Intersectional Poetry of Ronelda Kamfer as Corrective to the Race Logic of Whitestream Feminisms in Afrikaans Cultural Products	The creation of the Afrikaner volk and the violent appropriation and institutionalisation of the Afrikaans language as white cultural property around the beginning of the twentieth century was a patriarchal project from the outset, shaped and determined by the gender norms and hierarchies that structure white colonial power. The canon of Afrikaans literature reflects both the erasure of black subjects from the official history and recorded footprint of the language, as well as the failure of white Afrikaans feminism to challenge these erasures and patriarchal structures of white power. In the work of Afrikaans women writers of the twentieth century (with a few notable exceptions) woman's agency is depicted in service of the white patriarchy, tasked with the symbolic and material reproduction of a white volk. Today black women writers are reclaiming space within the Afrikaans literary canon through work that reflects a robust and multi-layered intersectional feminist approach, in which assertions of gendered agency are tightly interweaved with critiques to white privilege and racial hierarchy. In this paper we argue that Ronelda Kamfer's poetry collection Chinatown (2019) functions as powerful corrective to established forms of (aestheticised, heteronormative and consumerist) Afrikaans whitestream feminism.

3.	Breya Johnson	Black Women and the Politics of Radical Love	My inquiry on love was sparked by three major questions: How do Black women love others and themselves? How is that love defined? How does that love become calls for radical action? Audre Lorde charged us with "letting the personal as the political illuminate all our choices." When we love the self, we can move beyond the self, and enact radical love on others. bell hooks tells us that love is profoundly political. Black women's deployment of radical love as psychoanalysis requires them to redefine themselves and move beyond the limitations of self-hood. This presentation uses the writings of radical Black women to conceptualize love as healing and transformation centering the work of queer Black women. Revealing not only the political implications of love but also a Black feminist and womanist pedagogy of love.
4.	Candace King	"She is Ready": Exploring Desire, Healing and Sexual Autonomy in "Ovy's Voice"	From Afrobeats to Nollywood, Lagos is arguably the epicenter of African arts and cultural production. Nollywood, in particular, has forged an extraordinary impact on global consumption of African life. Over the past years, the cinematic and narrative elements of Nollywood films have enhanced and even expanded, leading some Nigerian filmmakers to deem this wave, "New Nollywood." This paper conducts a critical film analysis of a movie within this cinematic canon, titled "Ovy's Voice." The 2017 Nigerian romantic drama film features Bisola Aiyeola, who stars as Ovy, a mute make-up artist who falls in love with one of her client's sons. What appears to be a straightforward love story develops into what I argue is a larger commentary on African women's agency and sexual autonomy. As Ovy deepens her connection to her love interest, she is confronted with the sexual trauma of her past. Ultimately, she triumphs over this internal turmoil, as she uses voice to reassert her agency over her body. I utilize a Black feminist framework to revisit and retrace the narrative arc in "Ovy's Voice" to demonstrate how New Nollywood is charting a path forward for African media. More concretely, I examine the intersections of race, sexuality, and disability as it relates to Ovy's process towards healing her sexual trauma. In this vein, I consider the ways in which Nollywood is leading in feminist conversations that challenge Western conceptions of African life and produce new knowledges of African culture.
5.	Chandra Frank	Transnational Feminist Currents: On Healing, Care and Tides	This paper engages with the question of how feminist and queer diasporic experiences and knowledges travel. Drawing on a transnational feminist framework, the exchanges between the Dutch Black, Migrant and Refugee Movement and their transnational counterparts in the 1980s are explored. In doing so, I use water as an analytic to make sense of race and belonging in the Netherlands. Specifically, I consider feminist queer movement work within the literal and sinking landscape of the Netherlands. Drawing on the ecology of the Netherlands, this paper argues that feminist and queer diaspora offers a model of transnational kinship and resilience to stay afloat

6.	Danielle Arendse, Nokhetho Mhlanga	Creating a Space for Feminist Healing and Solidarity: Reflecting on our 'Sistering' Mentorship	<p>In Post-Apartheid South Africa, black females are exposed to reduced educational and career barriers which have deep roots in racial inequality and patriarchy. Therefore the contemporary South African work environment remains plagued with both implicit and explicit racial and gender stereotyping. It is for the aforementioned context that black female professionals remain subject to a unique set of challenges and heightened levels of vulnerability. In the pursuit of ensuring the emancipation of black female professionals, mentorship has been identified as the best mechanism to employ. This paper explores the reflections of the mentee and mentor after a year of mentorship at a South African Internship Organisation. These reflections challenges the conventional mentor-mentee relationship which is constructed as a power relationship, wherein the mentor assumes the position of the “expert” and the mentee, that of the “learner”. The discussion of these reflections seeks to challenge the current status quo by re-imagining and reconstructing the mentor-mentee relationship through the use of a decolonial and black feminist ideological stance. The authors propose a progressive mentoring style suited for black female professionals that takes the form of a learning partnership characterised by the impartation of wisdom, knowledge and psychosocial support, which the authors refer to as ‘sistering’ mentorship. This ‘sistering’ mentorship is a reciprocal process that allows for feminist healing and is attentive to the dismantling of hierarchies of power. It is hoped that this reflective engagement will inform alternative mentorship styles and encourage feminist solidarity.</p>
7.	Gayatri Aich	Women of Colour: Body Politics and Identity in <i>Girl, Woman, Other</i>	<p>Bernardine Evaristo, in her novel <i>‘Girl, Woman, Other’</i>, portrays the intersection of race, gender and sexuality through the stories of twelve Black British women whose lives are entirely different from one another in terms of their backgrounds, experiences and choices. The multiple narratives in the novel that are shaped by the events in the lives of these women are voices that talk about patriarchy, domestic violence, politics, and colourism as they understand. This paper aims to look at how the individual identities of the women in <i>‘Girl, Woman, Other’</i> are shaped by and reflected in the clothes and accessories that they choose to wear, how they tie up their hair, and how they feel about their bodies. Clothing and fashion are part of the symbolic process that forms a person’s identity. Evaristo binds together women of colour across generations, classes, faiths and portrays their unique identities in terms of visual representation. The bodies of women in <i>‘Girl, Woman, Other’</i> reflect the politics of the relation between clothing and/or fashion, and social, cultural and gender identity. This paper aims to understand, among other things, what the “silver hoop earrings, chunky African bangles and pink lipstick” mean to Amma, and what the headscarf or the <i>hijab</i> means to Waris. It looks at how Carole shapes her identity when she wears her business suit, or how wearing the uniform of “navy blue trousers with a crease down the front, navy blue cardigan, fresh white shirt” with her hair “gelled down and side parted” makes LaTisha feel smart and professional. This paper also looks at the changing opinions of Amma on the clothing choices of her daughter, Yazz, and how it also</p>

			changes the daughter's attitude towards her mother, thus affecting their relationship with one another in certain ways.
8	Gertrude Fester	The Spirit cannot be caged: Multi-media creative exhibition	<p>In order to remain sane and focused during solitary confinement of 4 1/2 months, i created a play in my head about my experiences, as there were no writing materials. Once i was awaiting trial, i also embarked on extensive drawings, making cards, and writing letters. During our long nearly three-year trial, the fourteen of us, became known as the Rainbow Trial because of the representative nature of the 14 Trialists in terms of race, class and creed) communicated extensively. The long hours of court were taxing and sometimes uninspiring so we all wrote several notes to one another and made drawings. I have kept copies of all of the aforesaid, prison rules, letters to the major protesting about the prison conditions and that we were not allowed to have newspapers, etc. Reading through these remnants of a very challenging time for me will be very therapeutic. I hence see the action process of the creation of this project as healing. With all these resources i would like to create a multi-media exhibition or an installation. I would also like to include a video. As much as going through these documents bring up negative memories, i am also enthralled by my inner resilience and how i survived a very difficult period.</p>
9.	Gugu Ndlazi	Un-silence and Empower Young Black Women - Towards an Approach of Equal Access to Opportunities	<p>Youth employment or rather youth unemployment in South Africa is a topical issue because unemployment amongst the biggest populations in South Africa has risen despite the key pieces of legislation declaring equality, integration and transformation in South Africa. Young Black Women and women in general are marginalised and struggle to access opportunities. According to Tolla (2020) not only do young black women struggle to secure employment, but they are underpaid, in fact according to Stats SA (2019) women earn 30% less on average than men. Women also suffer from extreme discrimination; called - gender and race discrimination. I have observed that when a young, especially black women expresses herself and challenges concerning her wellbeing, she is typically tagged and stereotyped with names such as a b*tch, load mouth, angry and difficult. The focus of this piece is to explore approaches to unsilenced and empower young black women. How do we penetrate a male dominated and run system and most importantly, how do we employ our skills and unique abilities and make a system designed for men work for women? Just like men, whether white or black, women want equal access to opportunities. They want opportunities which enable them access to health care, better and improved living conditions and the ability to make their own decisions without stereotyping, prejudice and discrimination.</p>

10.	Justine Clarke	Rape Culture and the Jacob Zuma Rape Trial: an African Feminist Approach	<p>During the struggle for liberation and the transition to democracy South African activists and the African National Congress were hailed for their acknowledgement of class, race and gender as axis of oppression. In developing the new constitution those from previously marginalised communities were promised freedom and access, not possible under the Apartheid regime. However, rape culture and the rape crisis experienced in post-1994 South Africa limits the freedoms and access assured to women in the constitution. Central to my presentation and research is the example of the Jacob Zuma rape trial. It is a testament to the ways in which rape culture supports and perpetuates the re-victimisation of rape survivors as well as myths surrounding rape. Growing up in post-1994 South Africa the trial served as a warning of what happened if you were raped and reported your rape. With the use of an African feminism I have sought to expose the ways in which the violent history of South Africa; the Apartheid regime and colonialism, create an apathy towards trauma and violence, as well as rape. South Africans are often in a state of shock when statistics of rape are made available and when a new story of rape or gender-based violence is aired. However, we do not seek to end rape and rape cultural through teaching, punishing and exposing rapists. Dismantling the power of hegemonic hyper-masculine patriarchy is the only responsible step towards providing women and the marginalised the freedoms they deserve. Healing is impossible if the trauma is still ongoing.</p>
11.	Kanenelo Tsuene	The Multi-Placedness of Home in Chimamanda Ngozi Adichie's <i>Americanah</i>	<p>Chimamanda Ngozi Adichie's <i>Americanah</i> is not just a love story, the book serves as a question mark placed on fixed origins and the stability of the concept of home to a diasporic subject. Bizarrely, Ifemelu's romantic relationships take on a different meaning when her suitors serve as representations of her native and diasporic homes. Obinze represents Nigeria and Blaine and Curt jointly represent the USA. Geographically and romantically speaking, Ifemelu uncommittedly moves between the two countries and the three men and is exposed to localities, not merely limited to the nation of origin or one man. Although Ifemelu is as anchored to Nigeria as a homeland as she is to Obinze as a suitor, the indeterminate ending suggests that she does not overtly stake permanent claim on either. Thus, the novel flips the banal benchmark of a diasporic narrative to its side, where the diasporic subject is often affixed to the homeland as the desired and inevitable place of permanent settlement. This paper will validate Avtar Brah's theory of the multi-placedness of home which acknowledges that a diasporic subject can feel anchored to their homeland regardless of this multi-placedness (Brah 1996:194), although it will also suggest that this anchoring is not indicative of staking permanent claim on the place of origin. While the paper regrettably nullifies the substance of Obinze and Ifemelu's love story and Ifemelu's standing as a Nigerian national, it reveals the power of an African woman through her attainment of romantic and diasporic liberty.</p>

12	Kate Jennings	Rwandan Attitudes towards Gacaca Courts: Justice for the People?	<p>In November 1994 the United Nations established the International Criminal Tribunal for Rwanda aimed at trying the perpetrators of the genocide. Three years later, Jean-Paul Akayesu was the first defendant to be convicted. Despite this landmark ruling, the ICTR's success in meting out justice is questionable. Firstly, as a UN institution, the ICTR was presided over by foreigners rather than Rwandans, an issue explored in the series <i>Black Earth Rising</i> (2018). Secondly, its mandate only covered senior players in the genocide – what Dina Templeton-Raston terms Category One killers. This was a problem as the majority of Rwanda's prisoners were Category Two offenders uninvolved in the planning. Rwanda's government therefore re-instated traditional gacaca courts to prosecute these cases and involve ordinary Rwandans in the judicial process. Alleged killers would publicly face their accusers to be communally exonerated or convicted. But, as with the ICTR, the gacacas were plagued with issues which undermined their realisation of justice. Not least was the problem of sorting the real killers from those falsely accused. Accusations and denials were also virtually impossible to prove. Various literary texts and films speak to the issues outlined above, including <i>The Strategy of Antelopes</i>, <i>Kinyarwanda</i>, and <i>Justice on the Grass</i>. By examining these and other texts, I aim to explore Rwandan attitudes regarding the effectiveness of attempts to achieve justice for victims.</p>
13.	Kellyn Botha	Why are Filmmakers so Fixated on Women's Penises	<p>Transgender women have long been misrepresented in cinema through the reinforcement of certain stereotypes, the most notable of which is the widespread focus on genitalia as an assumed central part of trans women's identities. This reduction of the trans body reinforces ideas of trans women as mentally ill or sexually perverse, which in turn influences audience perceptions and behaviours. Further, as the majority of cinema featuring trans women comes from the "West", the impact that these depictions may have on a society such as South Africa, where femicide and anti-LGBTIQ violence remains disproportionately high, must be considered also. There is not a country in the modern world where stereotypes of the trans woman as a sexualised object or perversion has not taken root to some extent.</p> <p>In this session the titular paper, currently submitted under the University of the Witwatersrand Film and Television Studies MA programme, will be presented in brief. We will look at the historical trends of representations of trans women, the ideologies which reinforce ongoing stereotypes, and discuss the need for marginalised groups – queer womxn in particular – to take control of their own identities through empowered storytelling rather than waiting for those in the mainstream to offer sensitive representations of "the Other".</p> <p>Self-representation is key not only in countering existing stereotypes or misapprehensions, but in providing the space to tell new, creative, never before seen stories!</p>

14.	Kim Reynolds	Becoming : A Visual Project	<p>In a world where we can die long before we stop breathing, where we are erased, where we are simultaneously overdetermined, how do we be who we are? Why is this important? How does it happen? Where and when? Becoming is a photo and interview series that seeks to address some of these questions by capturing five South African individuals who identify as Black, queer, and creative in their moments of becoming - doing the work that helps them be who they are. As such this work disengages from “speaking back” and centres the knowledges and expansiveness of Black queer perspective. The presentation would focus on intertwining Black feminist and Black queer theory with the interview responses. As such, the work of Akwaeke Emezi, Oyèrónkẹ Oyěwùmí, Yvette Abraham, Patrick E. Johnson, Stuart Hall, bell hooks, etc would be utilized to expand and compliment responses to the interview questions which included, “what does becoming mean to you? Why is it important to be who you are? What were some of the pivotal moments?”.</p> <p>Overarching, the personal becomes intertwined with structural; emotion, affect, and politics overlap and inform each other; all in aims of liberation and feminist knowledge creation. Becoming seeks archive, amplify, complicate, see and love Black queer voices.</p>
15.	Lindsay Kelland	Feminist Solidarity and Theory in South Africa	<p>In recent work on the philosophy of difference I suggest that we urgently need to shift the dominant, if only tacit, image of ‘the Other’ underpinning our social imagination in South Africa—from that of a threat to that of a promise. In that work I am interested in our ideas about difference and the Other at the societal level—i.e. across South African society—and in exploring the need for us to shift these ideas. Here I am particularly interested in how the dominant image of the Other interferes with feminist work in South Africa—especially in any pursuit of solidarity or ‘sisterhood’ across the various intersecting lines of identity present, and heavily pregnant with meaning, in our context, and the impact of this on the production of a democratically-representative feminist account of our South African social reality. In this regard, I want to return to the work of certain feminist thinkers from the USA in the 1980s—notably Marilyn Frye, Maria Lugones, and Elizabeth Spelman, who considered the possibility of differently embodied and situated women working together to form bonds of solidarity and create feminist theory—and explore what their suggestions might mean for feminism today in the South African context.</p>
16.	Manyatsa Monyamane	Lekgotla: Intergenerational Dialogue with Women Photographers of South Africa	<p>In 2004 I started playing around with the film camera I found at home packed away in my grandmother’s chest of drawers. The curiosity and pleasure of what might be after the click of a finger made me decide that photography would be a life journey for me. My four years of studying photography in undergraduate studies taught me different ways of seeing and thinking about photographs. Looking at all the materials I read and photographers I was inspired by (all male), I began a search for photography by black women in South Africa. As a black woman photographer, I found little to no reference to the existence, or influence of other black women photographers from previous generations in South Africa. The tangible absence of black</p>

			<p>women photographers in documented history of photography and art is an uncomfortable reminder of the lack of visibility of black women in the visual arts, and even more so, in photography. Part of what drives my research is my desire to understand how women functioned and operated as photographers during the apartheid period and in how they went about defending or proving themselves in a society that, I argue, continues to underrepresent black women photographers. I hope to present this through a written component by exploring the gaps in written histories and through my photographic practice.</p>
17.	Miscka Jade Lewis	<p>Plantasie vir die Nasie”//Plantation for the Nation: Archive of Body and Sacredness</p>	<p>This oral history paper intends to explore the relationship between bodies, remembering and the historical trauma of slavery and colonisation, specifically in relation to historical corporeal or flesh narratives attached to Black women, and how women negotiate these meanings through embodied interventions in (post-) slavery South Africa. The aim of this paper is to enter the pedagogical problem of remembering and gendered representational voids by seeking to explore how artistic representations offer insights in the absence of detail in the colonial archives. The positioning of the body as an archive probes questions on how the memory of traumatic wounding in a (post-)slavery South Africa body politics are inscribed to convey meaning, memory and identity. The notions of embodiment that this paper is concerned with asks in what ways can we creatively and imaginatively re-construct, outside of conventional historiographies and knowledge(s), that which has been disembowled through colonial dominating narratives of slave subjects? The definition of embodiment, encompasses the metaphysical, corporeal narratives and representations of self within various spaces and times. Therefore it is important to bear in mind that this project is not concerned with exploring historical trauma and intergenerational memory through binaries of secular versus sacred or embodied versus disembodied, instead it focuses on a particular reading of exploring Sacredness which comes to constitute dimensions of self. In that light, this project considers the spiritual, imaginative and poetic elements in storytelling as a way of illuminating the consciousness of people.</p>
18.	Mlamli Mlee	<p>The Reimagination of Love, Healing and Memory</p>	<p>This paper examines post - democratic South Africa, by looking at the rights and freedoms enjoyed in the new dispensation, as well as various threats like patriarchy, that limit such given rights. The focus will be on how patriarchy manifests itself through violence and how this violence mutates itself into various forms. Furthermore, this paper will examine how this violence polices human desire, under the scope of what is acceptable within a belief system, culture or tradition. Because such desire is policed and in a way subdued, Sexuality is therefore seen as 'obscene 'when it falls outside of the mentioned boundaries and as such a new element is introduced: "guilt," that makes entertaining desire or expressing sexuality, a traumatic ordeal. To counter this then, love has to be a deliberate act of protestation. To go against the "machinery" of such guilt. It asserts itself in language and action. Two elements that give love its political character. This paper focuses on and answers the question of whether</p>

			patriarchy, limits sexuality and desire of not and whether such limitation therefore makes it a necessity for love to be political in nature?
19.	Moeketsi Koahela	How is Masculinity Performed Among Male University Students: A Case Study of Wits University's All Male Residence	<p>There is growing concern and research focus on masculinity studies in the Southern African context (Shefer, Ratele, Shabalala, & Buikema, 2007); (Morrel, 1998); (Moolman, 2013), however not much has been written about the construction of masculinity and its performances in all male spaces such as university male residences. In light of this, this research seeks to address this deficiency by focusing on the performance of masculinity among male university students, in an all-male residence of the University of the Witwatersrand, Johannesburg. To this end, this research has three primary aims. First, the current study aims to investigate the different ways masculinity is acted out within Men's Hall of Residence, and to find out what are the wider societal influences that inform and impact the lived experiences of manhood across racial, class, and sexual lines at the residence. Second, the current study seeks to address the question of whether issues affecting Men's Hall of Residence such as toxic-hyper masculinity, misogyny, violence, homophobic, discriminatory and derogatory behaviour relate to the performance of masculinity. Third, the current study aims to explore whether the above highlighted issues are unique to Men's Hall of Residence or whether they instead signal that Men's Hall of Residence is a site informed by wider cultural meanings on 'what it means to be a man' while at the same time producing 'real' men for society.</p>
20.	Natasha Johnson	Liberty after Laceration: The Sexual Politics of Women and Girls Post Female Genital Mutilation/Cutting in the U.S.	<p>The issue of Female Genital Mutilation/Cutting (FGM/C) affects nearly 500,000 women and girls throughout the United States. While these numbers are conservative and outdated, they are still nonetheless alarming. Survivors of FGM/C experience a host of social-emotional, psycho-social, physical, medical, legal, political and sexual side effects including, but not limited to: reduced or no libido, bacterial vaginal infections, vaginal keloids, anemia due to severe menstrual bleeding, severe menstrual cramping, and high-risk pregnancies. In the face of these difficulties, there is still space for healing and for legal/policy reformation generationally, communally, auto-physically, and institutionally. This paper will examine the impact of FGM/C on the inception of girlhood, the space of womanhood, and what it means to be a whole sexual being in the face of surviving FGM/C in a politicized space of Black and Brown female bodies. Through case study analysis, what medical, psychological, traditional, political, and mindfulness techniques can survivors of FGM/C embrace that allow them greater access to sexual health, wellness, agency and the possibility of freedom?</p>

21.	Nono Motlhoki	Taba Di Maratong	<p>Hospitality is a layered performance that can be read as a gendered masquerade that is sustained by cultural rituals, as well as an exhibition of gender performativity, modesty and patriarchy. The ritual of hospitality extensively captures gendered ontologies and the lounge/living room area is often a site of these relationalities and politics. In this space, we can see the performance of guest-host relationships mediated by the set of implicit codes of behaviour performed by both parties. I want to propose that these codes shift the frames of the household from a private space, into a public one; When a guest is inserted within the home, it becomes moderated by a different, slightly displaced dynamic from the dwellers, which is similar to that of one's relationship to a public space and how it implicitly demands particular behaviours from you. These behavioural frames propose an interchangeability of public and private space in the lounge area, instigated by the guest's arrival. I am curious about the politics of the lounge area; how it shifts between the public and private, as well as how it is politicised by gender relations that are foregrounded by hospitality. Furthermore, how these politics also apply to the heart space as well. I am interested in drawing similarities between the lounge area and the heart, to begin to extract and problematize certain notions of love and romance. When we investigate intimacies and love through decolonial and sociological enquiries, what other tender textures, relationalities and performances can we begin to see? For the presentation, I will be showing excerpts from my video series, <i>Mma Pelo O Jele Serati</i>. Alongside this will also be my honours research paper, <i>Ke Tsa Baeng</i>, which looks at the textures of intimacies, violences and vernacular rituals that are implicated in the home.</p>
22.	Patience Labane	Female Nihilism	<p>Cornell West elaborate Nihilism in the sense of Black people getting lost in a storm too big to control. However, I wish to expand on the word Nihilism, by focusing on how Women can be made to feel a sense on nothingness, and how many social constructs contribute this feeling. Now we can take a step back from the fact that many of these social constructs stem from patriarchy, which in itself was borne from religion and culture. Female Nihilism is the overwhelming feeling women get having to compete in a world that is more male rewarding, a world that infinitely punishes women; for example, when a woman gets promoted to a position of power, whereby she has male subordinates, the work place is often uncompromising to make her feel welcome, she experiences a level of resistance, not just from some males but some females as well. She then has to deal with how to maintain a happy workplace to avoid being resented further. That alone affects her emotional functions as she can't enjoy the fruits of her hard work. Being constantly subjected to such mentality affects her ability to lead and serve, it affects her mentally and she starts being passive leader instead of a proactive one. Society is designed to make women anxious about becoming more than what they have been told. Look at the huge pay gap between both genders. Society is designed to be more rewarding to men than women, it gives men a sense of entitlement that makes them abuse their power and belittle women's position in this world. The aim is not to make women compete with men, but I want men to realised that women are a necessary part of an effective change. Women and men don't have to</p>

			outdo each other, but rather work together to create a world that will be enriching for future generations
23.	Pearl Munemo	Love is not: Reflecting on the meanings of Love and Healing in Barbara Boswell's <i>Grace</i>	<p>In this paper, I reflect on the meanings of love and healing in Barbara Boswell's <i>Grace</i>. What does this text mean for young adults who come from similar backgrounds as Grace in South Africa? I argue that, in its reflection of reality, it is a novel that portrays the beginning of healing. It shows the importance of recognizing and dealing with trauma and pain that is hidden and repressed long into adulthood. Set 3 years after South Africa's independence, it shows the need for healing for all. It is an "intimate portrayal of violence, both personal and political, and its legacy on one person's life" (Norton par19). For Grace, healing means recognizing generational trauma and leaving love when it is no longer healthy or safe. In this text, the meaning of love is defined by what it isn't. I argue that Grace's story has the potential to encourage conversation and reflections about the 'open secret' of domestic violence, the meanings of love, healing and recovery. This text stands out because it is in the FunDza online library; a library created by a literacy organisation for young adults that distributes physical and digital literature and educational material to young South Africans all over the country. <i>Grace</i> was written as part of the 'Rights 2.0 – Bridging Divides' project under the category 'Gender-Divides', the second part of a project used to bring the Constitution and the Bill of Rights to life through storytelling. It is a story that was written specifically to address the issues that young women face. Thus, it is an important text to study concerning love and healing.</p>
24.	Portia Malatjie	Black Sonic Spiritualities as Radical Healing Praxes	<p>The paper examines African art practices that are continuing the longstanding tradition of engaging spirituality as a mode of reflection, contemplation and healing. It considers adopted methodologies of art-as-spiritual practice to involve healing that not only centralises the body, but extends to the land, history and the spirit. The paper will explore the intersection between spirituality and sonic registers as potential radical healing praxes. What will materialise are generative Black Feminist sonic and cosmic networks that will be mapped through the artists discussed</p>
25.	Qondiswa James	Radical Softness	<p>"I will be brave in my ethical self. As I quest for liberation, I demand integrity to go with my serving of justice. As I strip myself, now understanding there is no purpose but to be here and choose it, I strip myself to first find on this physical body – chained here to this carcass on this land mass stillbreathing – how the human might be. From this body. How might the knuckled rings of the metal noose be unloosed from this body. Dreams spread out at my feet, I have laid here on you and breathed with you. Deliberately. I show the criss-crossing stitches and scabs and marks stretching landscapes on this my body. I do this deliberately. I say to you, 'I am undressing now; I am trying to be more human with you'. I do this striptease of wounded flesh for the fire in your belly, I say to you, 'Look what it is for this body clawing at the cliffside, nails scrabbling at useless holds of earth to cling to, freedom. I want to see you. I want to be seen (by you).' I do this dance of vulnerability under the hooded gaze of your bedroom lamp. I am naked before you, and real. Nothing but pink, all inside mush, pink. Salamander-like-tongue forced round carcass, like I am flayed or</p>

			<p>pulled inside out. I ooze, lush and wet and simpering whisper, hoarse throat unsure, asking you, 'I'm scared. Am I safe here?' Your arms circle and surround and you lie to me, yes. And I, on different landscape curling into wet hollow petridish spilling out, I yes, I open. Brave and sad I pick at old scabs and show you where it bleeds sometimes. Radically soft."</p>
26.	Rehema Chachage	Virtual Exhibition	<p>I start with conversations. Often with my mother, and grandmother. And, often happening over several games of cards that go on until late in the night. Sometimes, while we are in the kitchen cooking. And, other times, while lazing around, sunbathing on my mom's porch. As far as I can remember, every stage of my life had/has been facilitated by some level of togetherness, and by processes of handing down (stories, histories, gifts, skills, recipes, clothes, etc.). This has been a big influence for me and my practice which heavily draws from (and is informed by) the rich oral traditions of Tanzania. For this year's AFEMS, I am proposing a screening (accompanied by readings) of some of my works which employ togetherness and handing down as a methodology. These works were birthed from an experience of togetherness; of four generations of women living under one roof—my mother, my grandmother, myself (and my sister), as well as my daughter. I created these works in collaboration with my mother. In them, we explore hi/stories directly tied to women in my/our matrilineal line; a generation of hardship due to discriminatory social, economic, and political systems; as well as means of loving, molding, surviving and subverting. In a gallery setting, these works exist as image/object/video and text (exhibited next to each other). But I would like to explore (and propose realizing) the performative potential that these works can have during this year's AFEMS.</p>
27.	Salimah Valiani	The Politics of 'Poorly Behaved Nurses' and Socialist Feminist Healing for South Africa's Health System	<p>Drawing from two recently published articles, I will problematise widely held perceptions of nurses by elaborating on the systemic forces that make for extremely challenging working contexts lived by nurses. Presenting testimonies from nurses that highlight their day-to-day experiences at work, I will argue that misogyny is at the heart of the tendency to blame nurses for many aspects of the health system far beyond their control. Secondly, I will present a collective solution toward restructuring the health system and begin overcoming the misogynistic focus on nurse behaviour.</p> <p>In greater detail, I will expose a little discussed aspect of the newly legislated, National Health Insurance (NHI), which I argue is its major flaw. Beyond the NHI, I will present three elements that I argue are key to achieving sustainable universal health care in South Africa. The premise here is that universal health care is a public service that women in particular value given the disproportionate burden of pain and unpaid carework carried by the majority of women. The two articles from which I will draw are "Public Health Care Spending in South Africa and the Impact on Nurses: 25 years of democracy?" (published in Agenda, Special Issue - Gender and the Economy in Post-Apartheid South Africa, v. 33, i. 4); and "Structuring Sustainable Universal Healthcare in South Africa" (published in the International Journal of Health Services, v. 50, i. 2).</p>

28.	Sandra Young	Intimate Archives and the Representation of Pain: Towards a Feminist Praxis	<p>Works of art that testify to the brutality of gender-based violence, enable a kind of shared mourning within public life but these works also run the risk of performing an imaginative re-enactment of that brutality. This paper considers the difficulties that face the feminist artist or writer concerned to offer an imaginative encounter of the aftermath of violence and reflects on what it is that their intimate view into survival might offer. Feminist artists attuned to women's experience of gender-based violence have experimented with strategies for bearing witness to women's experience of violence without perpetrating new violence. Their works point to the constructive role of art in confronting the viewer with their inability to understand, fully, the experience of another, while also making it an imperative that they at least try to attend to it. In a discussion of an installation by performance artist, Gabrielle McDonald, I consider what kind of response is available to the attuned artist in the face of gender-based violence. Titled Personal Accounts, McDonald's work presents an extraordinary testament to the struggle to bear witness to the aftermath of abuse even as it asserts the imperative to do so. Personal Accounts takes the form of a five-channel video installation in which the personal testimonies of five women, all the survivors of domestic violence (including rape, in some instances), have been stripped of speech, leaving just the spaces in between: the pauses, the breathwork, the gathering of self. In removing the verbal elements of the narratives – the words themselves – McDonald's work offers no assurance that the audience has achieved any understanding at all. Instead, it invites us to tolerate the discomfort of being denied the sequential logic of events by which we might imagine that we "know" the women's stories. It is in the gaps – the "silence" – that we find unanticipated eloquence. Confronted by our utter failure to comprehend cognitively and verbally, we have an opportunity, nonetheless, to be open to the presence of each survivor, in turn, and to offer her our attention. As witnesses we are confronted by the failure of testimony and of our own capacity to grasp the pain of another. And yet, if we can stay the distance, our confrontation with this failure may open us to the survivors' vulnerability, and perhaps even our own.</p>
29.	Sharlene Khan	Love is Never Better Than the Lover: A Visual Consideration of Love in Four Parts	<p>This presentation considers love through artistic considerations of love. As love increasingly becomes something worthy of academic interrogation, reflection and theorisation, not just left to the realm of popular and extreme commercialisations, this presentation looks at how five creatives explore typographies of love using border theory, affect theories, object ontology, African literature and sci-fiction, talking to things that bind us and set us adrift. In doing so, the consideration moves from the love of heart to the love of art and how one's passions may be so destructive but also so very redemptive. KEYWORDS: Black feminist love, affect theory, Toni Morrison, bell hooks, South African visual arts</p>

30.	Siyasanga Cweba	Inhale/Exhale	<p>I'm a product of deputy parenting, intersectional points of view that attributed to who I become. Generational pains start somewhere; for some its when we realise that growing up has no age and our parents need their children to parent them or when love has no language no physical vocabulary. These barriers of protection our mothers build lay hard to our perspective of life as a women, maybe these are the reasons why as daughters our relationships with our mothers at best is so tu multuous. Generational pains started way before my grandmother; it started unravel though when ukhokho due to old age she moved in to live with her. In reality I struggle to comprehend the generational pains we adopt from our parents, and I refuse to contribute to a place that knows only pain to survive. Maybe this has given rise to Gender based violence or like a close friend said, violences against women is now highly popularised by the access to mass digital media. Regardless of the reason these intolerances we suffer in private spaces implode publicly; I find myself asking if we could change narratives with our children, I find myself silently asking if I want to be anything like my mother when it comes to my children.</p>
31.	Tumi Mampane	Seeing Ourselves on TV: Scandal!, Gomora and Township Femininities	<p>Television is a vast and growing field in African media studies, as are the multiple platforms with which it grows, competes and converges. My presentation aims to add to this field the voices of women who are often considered on the periphery of African societies, through an (auto)ethnographic study of township women's engagements with two popular South African telenovelas. These are Scandal!—screened on eTV and set between the downtown area of Newtown and the township of Soweto, Johannesburg; and Gomora—screened on Mzansi Magic and Showmax—set between Alexandra township and Sandton, also in Johannesburg. I aim to tackle the importance of space, localised borders, time, digital media and technologies and gendered identities. I will also bring to light the influences behind representations of and the responses to them by Black township women. My presentation interrogates how the characters in these telenovelas represent the historical identities of the locations where they are set and how these identities intersect with their female audiences' present expectations about sexuality/sexual difference. More importantly, I will contribute and add to this growing body of work with a rigorous view of the politics of representation through an African feminist gaze. These questions build on theories that question the visibility and visuals of Blackness (Fleetwood, 2011) and African femininities (Ligaga, 2020), repetitions of femininity (Berlant, 2008) and the performative structures of modern African experiences (Jaji, 2014). Gomora represents Alexandra township as a place where Black people have sought urban solace against the desire of the wealth that lies just across the highway. An interplay between morality, desire, loyalty and need is shown through the telenovela's female characters and their relationships with each other and their location. This interplay produces complexities that are not reducible to binaries such as good versus evil or respectability versus disreputable. I will specifically discuss selected scenes from both dramas and the data (audio-clips sent to me via WhatsApp and social media comments) I have collected from my participants thus far through social media</p>

32.	Uhuru Phalafala	The Matriarchive in Radical Political Imaginaries of Southern Africa	My paper mobilizes embodied, performative, and oral knowledges, as well as ecological, economic, and spiritual practices of Black women in the matriarchive – a key decolonial archive that is at the root of southern African radical opposition to colonial apartheid hegemony, which always already rendered it incomplete. Matriarchival knowledges shaped communitarian structures of feeling that were foundational to a black radicalism primarily invested in the “integral totality of the people”, and not simply a dialectical negation of Western civilization (Robinson 73). I argue that this geo-specific ethos is matrilineal. I locate the rural context of selected southern African cultural workers’ formative years in the 20th century as foundational to a particular tenor of their cultural and political sensibilities, as the beginnings to which their ongoing becoming is/was consciously tethered. I study their attunement and investment in the potentiating value of rurality as sites of black cultural, political, and spiritual paradigm-shattering epistemes. This redresses the balance between the so-called advanced urban metropolises and the backwards rural countryside, where in the case of South Africa these geographies were racialized and gendered. I recast rural intellectual and imaginative traditions in the making progressive urban and revolutionary politics. Further, in following some of these cultural workers’ work into the black diaspora where they were exiled by the apartheid regime, I map the trajectory of matrilineal rural cultural formations in the making of black international politics and their impact on pan-African and diaspora discourses of liberation.
33.	Juliet Perumal & Zvisinei Moyo	Moving Toward Indigenization of Knowledge: Understanding African Women’s Experiences	Traditional Western and Anglo-American centres of knowledge have continued to dominate African societies despite decades of postcolonial research and recent debate around decolonisation. To date, African scholars have yet to question the legitimacy of Western and Anglo-centric knowledge as the universal source of authority and develop their own theories on which to base their own literature. In response to the need to challenge cross-cultural theorisation, this paper focused on examining how African women’s experiences can be understood through localised theories. Two dimensions (renouncing and critiquing tradition and expanding terrain to globalisation) were foregrounded to strengthen African feminisms as a framework to understand African women’s experiences in education research. This analysis was located within the premise that the taken-for-granted epistemological privilege and capitalist development strategies have relegated African knowledge to the shadows. Existing literature was used to form conclusions and recommendations. The analysis affirmed, elaborated and took further the assertion established by scholars of the importance of using indigenous theories to understand the experiences of African women. It was also found that theorising African women with Western and Anglo-centric knowledge is fraught with contextual factors. The imperial nature of theorisation needs to be further questioned to give legitimacy and validation to African indigenous theories. In other words, theories emanating from dominant societies, cum colonial masters, misrepresent other contexts – such as former colonies. The study argues for frameworks that accommodate African women’s realities and history. African feminisms are central for scrutinising, deciphering and describing the African women’s daily lived experiences.

Abstracts : Themed Panels

	Presenter	Title	Abstract
1.	Akanksha Mehta, Chandra Frank, Portia Malatjie	Healing Waters: Transnational, Liberatory Feminist Praxes	<p>This panel explores experimental, spiritual, activist, and artistic manifestations from geographies and communities typically imagined outside of dominant transnational feminist dialogues. Specifically with regards to healing, these papers aim to decolonise subjectivities of disability, healing, love, care, and cure beyond Anglo-, Global North paradigms (Block, et al, 2015). In evoking the ‘transnational’ in relation to Black feminism, disabled feminisms, anti-colonialism, anti-racist organising, and indigenous feminisms, the panel will trouble notions of solidarity and offers new ways of thinking through transnational collaborative work within the geographical construct of the Global South and North. Each of the participants will offer insight into the transnational poetics that are at play in their work, activism, and practice (in South Africa, Indonesia, the UK, and the Netherlands). The papers on this panel are all inspired by spiritual practices and healing knowledges through anti-colonial understandings of the body, feminist uses of water and circulation, Black Feminist sonic registers and cosmologies, and anti-colonial imaginaries of care, solidarity, and grassroots organising. Together, they allow us to rethink the possibilities and limitations of a transnational feminist praxis. In doing so, we follow Mohanty and Alexander (2010; 29) who ask: “who is knowledgeable and which knowledges and ways of knowing are legitimized and which are discounted?” What counts as feminist healing, and under what frameworks do these practices operate?</p>
2.	Lakhiya Hicks	Sermon I Wish I'd Heard	<p>Growing up Blxck, Queer, Non-binary, and Bible Belted in the Midwest during the 90s, the Sermon I wish I'd Heard bears witness to my journey towards self-love through spoken word, song, and movement—three friends that fed the indomitable spirit childhood required. It's a blossom that ultimately saves my life; and perhaps, lives now as a call home to remember that we each are our greatest medicine and there lives no savior outside of ourselves</p>

3.	Benita Moolman, Koni Benson, Yaliwe Clarke, Elsbeth Engelbrecht, Lorna Houston	Reading Elaine Salo as an Act of Feminist Solidarities and Decolonial Healing	<p>We read. We are reading. First we read the work of Elaine Salo, and then we started reading the African Feminist Alphabet that Elaine set out for us – in time – to read. Since the passing of Elaine Salo in 2016 a group of women got together to read. As a way of remembering the intellectual and spiritual gifts Elaine Salo, as an African feminist left us with and inspired us to consult (ABC of African Feminists- https://www.iol.co.za/sundayindependent/lessons-in-race-and-african-feminism-1574641), we wanted to engage her work, open up and throw about her words, their meanings and the impact it has had on us, and apply it in our worlds and to the times we are living, now. Elaine through the African feminist alphabet, introduces us to writers and writing that have largely been silenced in mainstream feminist teaching, there are beautiful and sad short stories, poignant poetry that resonates across time and space, and academic works that challenge this notion of ‘dry toast’ – Elaine has left us with beautiful gifts – we are taking the time to find pleasure and healing in reading collectively.</p>
4.	Jacqui Dichabe, Yvette Abrahams, Poet on Watch, Michelle Pressend	Love in the Midst of Climate Change	<p>The Midst Of Climate Change is a documentary that highlights ordinary people doing extraordinary things to survive and lead decent lives in the teeth of adverse circumstances. It chronicles the work of climate change activists in Cape Town, SA and Newark, New Jersey as they work to bring the reality of climate change home to the people who are most affected.</p>